

# NORTHERN *JUNKET*



25¢

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NO. 5

# INDEX

| Article                                   | Page |
|-------------------------------------------|------|
| Take It Or Leave It                       | 1    |
| Are You Adwquately Covered? - - -         | 2    |
| Dying From Improvements - - -             | 5    |
| Responsibilities Of A Square Dancer - -   | 8    |
| Dancers Wanted - No Experience Needed - - | 11   |
| Irish Dancing - conclusion - - -          | 15   |
| Two Weekends At Pinewoods - - - -         | 21   |
| Contra Dance - Circle Contra - - -        | 29   |
| Square Dance - Old Fashioned Girl - - -   | 30   |
| Folk Dance - Mexican Mixer - - - -        | 31   |
| Folk Song - Tom Cray - - - -              | 32   |
| Book Reviews - - - -                      | 34   |
| Dance Quotations - - - -                  | 36   |
| It's Fun To Hunt - - - -                  | 38   |
| Painless Folklore - - - -                 | 42   |
| Superstitions - - - -                     | 44   |
| Tongue Twisters - - - -                   | 45   |
| Modern Folklore - - - -                   | 45   |
| Do You Remember? - - - -                  | 46   |
| Kitchen Hints - - - -                     | 48   |

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Be sure to attend the OLD TIME FIDDLERS CONTEST at the Meigs County (Ohio) Fair, Friday night, August 16, 1968  
More information from: Tom R. Reuter, Box 227, Pomeroy, Ohio 45769

The 1969 Annual New England Square Dance Convention will be held at Portland, Maine, April 25-26.



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T A K E I T O R  
L E A V E I T

If modern square dancing is in bad shape - and it is! - there is nobody to blame but the leaders. On their shoulders must fall the reason and the blame for the ridiculous number of what was gleefully called "new ba-

sics". So many of these nonsensical things were contrived that it is now necessary to take 40 to 50 lessons to qualify as a mediocre square dancer. This is sheerest stupidity and you know it!

Nobody, but nobody would listen to some of the professional callers to "slow it down" "please, not so many new things to learn". They were told to go jump in the ocean or go to a warmer place than the North Pole! "The world is our oyster", "Let's go, man, go". And they went. They are still going right out of the recreation picture.

It's a crying shame what has happened to square dancing. But it has happened. Unfortunately, the causers are running out of the scene so fast that it is the comedy relief needed for the occasion. They are leaving the shattered pieces for the old "pros" to pick up. They will do so, and the politest things they will say about it will be something like "Good riddance to bad rubbish".

I hate people who run around saying "I told you so"! but it is almost impossible not to do so.

Sincerely

Ralph



# ARE YOU

## ADEQUATELY COVERED?

by JERRY HIGDON  
(Past-President of NCASDLA)

No, this article is not about ladies' underpinnings. During this past month one of our local callers had the misfortune to have part of his equipment stolen - an expensive speaker. He had insurance, but he was dismayed to discover that his insurance did not cover this particular loss. Why? The equipment was stolen from the sidewalk where it was being loaded into his car after the dance. If the equipment had been in his locked car and someone had forced his way into the car, the insurance would have allowed a claim.

Let's delve a little deeper into this matter and ascertain what the problems really are. First, a homeowner's type policy, which most callers have, while adequate for personal belongings - and some even have extra coverage extending to personal losses while in our automobiles - does not include that equipment. Why? Your calling equipment is considered to be professional equipment - and rightly it should be.

How should one go about adequately protecting his equipment? (Which, I might add, you paid your hard-earned money for!). The first step is to discuss this mat-

ter with the insurance agent with whom you carry your present home owner's policy and ask for an additional floater which will cover your equipment. Generally, this will be a Floater for Professional Musical Equipment. Get full particulars as to what the cost will be. They will normally request proof of cost (bill of sale) and the date the equipment was acquired. The cost will generally run about 2% of the value of your equipment per annual premium on a three-year basis. On the bright side, remember that the annual cost of this insurance is tax deductible. As a square dance caller, you are required to file a Schedule C (Small Business Form) with the Department of Internal Revenue. The coverage should include all places your equipment will be - at home, at the dance, in your car, and standing outside the building where you called the dance while you are preparing to load your car. It should also cover the equipment against fire, flood and accidental damage - someone could easily accidentally knock a speaker over. A clause excluding record breakage is normally included since it is difficult to insure this item against breakage.



While I do not qualify as an expert on the subject I do urge that each caller check on his insurance. If you don't have proper coverage, you may find yourself faced with the necessity to replace some lost or damaged equipment from your own pocket.

One additional thought about insurance while we are on the subject: Callers might consider liability

insurance covering accidents which might happen to dancers attending their dances. This type of insurance is obtainable at a very nominal fee. If you are a member of Southern California Caller's Association you can obtain this for \$3.00 per year. If you desire any additional information concerning this, please feel free to contact me and I will gladly give you any information that I have.



(from "MIKE & MONITOR" with permission)

Folk song lovers will be interested to learn that through a grant from the Carnegie Corporation of New York, the Library of Congress has issued for sale to the public a new LP record entitled "Railroad Songs and Ballads". Produced from recordings made in the 1930's and 1940's, this latest 12-inch microgroove record is part of the series of folk-music recordings that have been reproduced from the Library's Archive of Folk Song with financial assistance from foundations so that the public may share in the Nation's heritage of folk music. It is accompanied by a pamphlet containing explanatory notes and the words of the songs. Cost of the record is: \$4.95, including shipping and handling. Order from the Recording Laboratory, Music Division, Library of Congress, Washington, D.C. 20540. The order number for this record is L61, and checks should be made payable to "Music Division, Library of Congress."



# DYING FROM

# IMPROVEMENTS

by PAT PENDING

"A generation is the period between the time when a town tears down a historic landmark and the time when it has a fund raising drive to build an authentic reproduction of it". (Bill Vaughan in the Kansas City Star).

"On such a full sea are we now afloat  
And we must take the current as it serves  
Or lose our Ventures" (Shakespeare).

Fit those two quotations together; apply them to modern day square dancing and then do a little thinking. If you take the shiny varnish off and look at the truth beneath it, you will see the dancers and clubs that are dying off from ennui and boredom. This is happening in appalling numbers as the opportunists continue to choke the goose that laid the golden egg. We are drifting in the period after the tearing down.

It is high time that a 'fund raising drive' for

progressive thinking be started among our real leaders to build an authentic reproduction of Traditional Dancing, even though they add a few of the modern conveniences carefully camouflaged behind the draperies in the picture windows and the closet doors.

Perhaps one of the saddest continuing sights of late years is to stand on the sidelines and watch our square dancing die - mainly from improvements. Fictitious, or carefully selected figures are released by those in the upper echelons to disprove this. To the ones who have been on the inside for years, they are transparent figures and can be seen through to get the true picture. At the same time those in the upper echelons are busily searching for some method to slow down this so-called improvement and get square dancing back on a healthy basis again. Organized clubs are having a difficult time finding enough recruits to take the place of their drop-outs. Internal eruptions in many clubs causes them to break up into two or three clubs each with small membership but ruled by one of the erupters of the original large, healthy club. All compete for the same people and the recruits are pumped full of enthusiasm. For a year or two they dash madly to every convention or festival that they hear or are told about.



The publicizers of figures do, for the most part, give increasing attendance at these conventions and also note the increasing number of clubs represented. The figures are misleading. No figures are given out of how many who came last year didn't come this year or, what

is more, are still dancing. Nor are any figures handed out telling of the membership of any of the attending clubs.

Cooler heads in the upper echelon cannot halt the production and proliferation of harem-scarem records and fly-by-night record companies. Nor can they stop the sections of many square dance magazines that publicize so-called improvements - hopefully called "new basics" or "workshop lab". Both "improvements" and "new basics" actually are nightmares of the new breed of callers who think they must get there "fustest with the mostest". Ninety percent of their material is undanceable if you persist in dancing to the rhythm of the music. A great many are downright awkward and bear all of the earmarks of amateur choreography.

It is time for a fund raising drive to build an authentic reproduction of square dancing.



The annual meeting of the New England Council of Callers Association will be held September 22, 1968, 2:30 p.m. at the Yankee Drummer Inn, Auburn, Mass. An interesting afternoon program on "Choreography" led by Dick Leger, Warren, R.I.; and Willard Orlich, Cuyahoga Falls, Ohio will be followed by an excellent dinner at 6:00 p.m.

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# RESPONSIBILITIES OF A SQUARE DANCER

by FRANK MINNEMAN

If square dancing is to continue to expand as it has in the past, there are certain things that the dancers and callers must do. First, square dancing is a friendly, social mixer. It is a co-operative activity, not a competitive one. So, number one on the list is to be friendly. Greet visitors with a warm welcome, whether not they are as proficient at square dancing as you are. Mix with them; get them into your square and dance with them. Do not form pre-arranged squares and exclude anyone from them. If you see that a new couple is having trouble, help them. Invite them into your set at your earliest opportunity. If they goof up the set do not show irritation with them but give them encouragement. When your set gets fouled up just quietly reform the square and get ready to start again. Do not gather in a group for a discussion of who loused up the set and what they did wrong. This distracts the rest of the dancers - and the caller, and sometimes stops the whole floor.

Do be quiet when dancing; do not stomp and holler during the dance, as this often makes it impossible for the other dancers to hear the call. There are certain places in a dance where the caller may invite you to sing or call along with him, and in this case, do so. Some dances are designed to allow the dancers to participate in the calling or singing in certain parts, and in these cases your co-operation adds to the zest of the dance and does not interfere with the dance.

Spread the word of square dancing to others; to your friends and neighbors who are not yet square dancers. Invite them to come to one of your club dances as a spectator to see what fun every one has and how friendly the group is. Then ask them to join the next beginner class, and come along to the class with them and help them out. Most callers welcome helpers at classes. Some prefer to work without helpers. Be governed by your caller's preference.



If your caller wants helpers, by all means try to be there as often as you can, especially if you have some friends in the class. When helping out at a class be sure that you are helping and not hindering. Do not introduce the beginners to such things as the so-called "Kittery Kick", or twisting when partner is met in a grand right and left. A beginner may be having enough trouble trying to get through a grand right and left in the proper way without the added confusion these temporary rags cause to show your superior dancing ability by spinning the girls around when you meet each one in a grand right and left, or wrapping the girls left arm around her neck in a circle left, or by trying to swing her off the floor. Such things only make it more difficult for the caller-teacher and for the new dancers.

Play it straight. Let the teacher do the instructing. That is what he is there for. If the caller is giving a walk through on new figures, don't anticipate him and get ahead of the rest of the set, even though you know exactly what he is going to say next. When this happens the caller usually has to ask all sets to square up again and start over.

It is the caller's responsibility to try to gauge his calling to fit the level of most of the dancers on the floor. If there are many new graduates in the group he must see that his calling fits their level of ability.

So-called Go-Go dancers should be patient in such circumstances and give the new dancers a chance to become more automatic in their reactions to the calls before expecting them to relish any real challenge dances.

Callers should use at least a couple of mixers during the evening at club dances, especially when there are visitors or new dancers present. Nothing will drive new dancers away or cause visitors to stay away from your dances quicker than the refusal of your members to dance with them. If you pre-arrange squares and eliminate certain people or groups from your square, or refuse to participate in mixers, or ask your caller to eliminate mixers from the program, you are giving square dancing the "kiss of death", and taking it out of the friendly, mixer-type of recreation that has made it great, and putting it into the class of an exclusive activity into which new-comers are not welcome. Without replacements coming along, your group will soon die out.

So, let's be friendly, co-operative, fun-loving, helpful and promotion minded and help this great friendly mixer to become even greater than it is now by encompassing a larger percentage of the population each year.





## Dancers Wanted --

## No Experience Needed

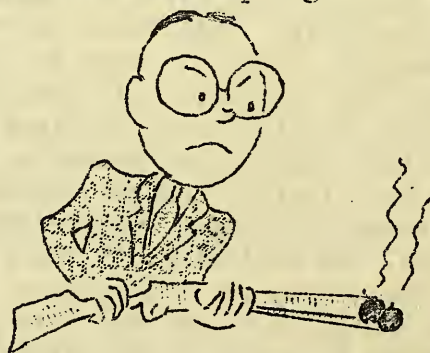
A few years ago we wrote several articles which were reprinted by about 25 of the square dance magazines and news letters. In these articles we advocated two levels of square dancing; the present club level and the easy, fun level. This fun level to be about equal to the dancing level of some 15 years ago when people received ten lessons, and were able to dance. Present club level dancing that requires nearly a year of lessons for the student has proven to be unsuccessful because we are losing dancers faster than we get replacements through classes. Our classes are not getting any takers, and callers can't buy a class of over one square. The reason is, prospective students just don't want any hobby in which they have to be in class for 30 to 50 weeks in order to participate in the activity.

Our old method of 10 to 15 years back was very successful; we had large classes which produced five million dancers in this country, and another five million

around the world. This was accomplished without a National Callers Association to provide guide lines as to what should be taught, and in what order the basics should be taught. Callers just learned from other callers how to teach. Teaching might have been by trial and error method, but it worked, and the movement grew and grew.

Today the handwriting is on the wall. Our numbers are getting smaller. We have one of two directions to follow; backward as we are now going or ahead with full fledged square dance program designed to double or perhaps triple our present number of dancers.

Our articles of a few years ago were pretty much ignored because we were doing so well at that time. Now many people are writing us and asking us to try again. Today the square dance movement is a little older, a little wiser and a lot sadder as we view with alarm the change of events and the deterioration of our hobby. Because we have a larger number of caller followers and customers than most of the other dealers who sell directly to callers, we have been asked to set up a sane program to bring square dancing back to the country and the world, and we are now accepting the challenge.



We still believe that the square dance movement must provide two levels of dancing; the easy fun level and the challenge level. At present there is only one level. The easy fun level has practically disappeared - yet in some localities where fun level clubs are in existence, these clubs are doing very well. In later ar-

ticles we are going to give you some success stories about what is being done in this fun level field. One caller has graduated 5000 dancers during the last four years, and these people have received only six lessons before graduation. We have visited a club in the Chicago area where the dancers have had no lessons but have started out at about one night stand level and have learned a little at each dance. This club, after a few years of existence, are now dancing at about the level of 10 lesson dancers. They are having fun. Isn't that what square dancing is all about? This club puts 25 squares of dancers on the floor twice a month.



We intend to develop an entire program for easy level dancing. We will start out with articles on how to go about getting a club together; whom to contact; what to tell them; how to give people the correct image of square dancing; how to get civic organizations behind you. We are going to forget about the term "lessons". These will be dances and not lessons, but during each "dance" the dancers will learn a little more about square dancing, until the level of about 10 lessons is reached. Instead of giving the dancers an hour lecture at each lesson, we will provide literature which can be copied and presented to the dancer to take home and read at his leisure. In this way he can learn the ethics of square dancing without taking away his dancing time at the dances. We will recommend which basics to give the dancers at each dance. We will publish pattern calls in which these basics can be used. We will put easy singing calls to records which have proven to be popular with dancers over the years.

The reason for having one program of dancing all over the country, is that we can standardize dancing on this easy level. Dancers can then visit other clubs at the Squares for Fun level; can meet other people, and can dance to a variety of callers and can be assured that they will not be clobbered.

Over a period of time "Squares for Fun", will no doubt help challenge level dancing in that a great many of these dancers will want to take lessons and develop into challenge level dancers. It should be their decision because many people would like to dance once or twice a month, but have no wish to turn "Professional".

We need help. If you have had a lot of experience at teaching square dancers, or if you are a good square dance choreographer, your capabilities can help us in the development of the program, and we certainly would like to hear from you. Whether you are a fine teacher or choreographer, or just a caller named "Joe" who would like to see square dancing return to the spotlight. If you are willing to give it a whirl and try to get an easy level club together, we believe that you will, and can, fit into the program. Write us.

Edwards Record Service

P.O. Box 194

Park Ridge, Illinois, 60068

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BORN: To Mr & Mrs "T.Y." Tanabe, a son, Scott Western, May 28, 1968.

THANKS: To Nancy Rosenberg, cookbook "Best Fork Forward".  
To Nellie Maxwell, book "Way Down East".  
To Dorothy Shaw, "The Blonde Lancers".





# IRISH DANCING

by HUGH THURSTON

- concluded from last issue -

## IRISH STEPS

The movements of the Irish figure-dances (ceilidhe dances and rinncí fighte) are not so different from those of the figure-dances of other countries in north-western Europe. Nevertheless, Irish dances do strike the eye as having a very individual cachet and cannot possibly be mistaken for Scottish, English or Scandinavian dances. This is the effect of the characteristic steps with which they are danced.

These steps really belong to the rinncí fighte. It is true that the steps in the solo dances have probably been developed from them (we have already remarked that the simplest form of solo "side-step" is the standard side-step from the rinnci fighte); but most solo steps have been developed so far that there is not much resemblance left to the originals. And it is true that the rinncí fighte steps are used, especially in dancing-schools, in the ceilidhe dances. But they are quite cer-

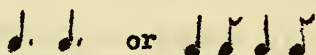
tainly a late import into these dances; and some people think that the character of the simplest ceilidhe dances (like the Haymakers) is spoilt by the use of these steps, and plain walking or running steps would be more suitable. On the other hand, anyone who has danced "The Bridge of Athlone" with and without the "rise-and-grind" will almost certainly feel that the step adds something worthwhile to the dance.

The Irish steps are moderately complicated, as social-dance steps go, but are at the same time reasonably natural: there is no toe-pointing, no turning-out of the leg at unnatural angles, and so on.



One common Irish step (the rise-and-grind) is in jig rhythm. Other countries have tunes which go in the rhythm  (Scottish and English country dances,

Italian tarantellas, certain S<sup>o</sup>p dances, and so on) but while the notes of the tune are in this rhythm the feet are going either



(The only steps I know of, besides the Irish, which give the six-beat rhythm are some tapped steps in fast clog-dances - the sort of steps that are used in Northern England rapper sword-dances, for example - and some zapateado steps in Spanish-type dancing).

The most important and characteristic Irish step

is undoubtedly the side-step. As its name implies, it is used for travelling sideways, and a good Irish dancer can move with great speed, agility and control in this step. The step can go to either side, which is not surprising, but what is surprising - and very practical - is that there are two slightly different ways of starting the step, so that no matter which foot your weight is on at the instant you want to start the step, you can go to whichever side you want. Thus Irish dancers have none of the "transition" problems that plague dancers of other nations.



A full side-step consists of the sideways movement for two measures, followed by setting (i.e. dancing on the spot) for two measures. Very often it is completed by dancing back to the other side and setting again. Besides the obvious uses, this step is employed in the "circle" figure: instead of turning a little and following his nose, as square dancers do in a "circle right", the Irish dancer will face the center of the circle and use a side-step. The details of the step are as follows: To move to the right when the weight is on the left foot.

Measure 1, count 1: Raise the right foot quickly in front of left knee, (with right knee well bent, and pointing towards the right rather than forward).

count 2 Step to right on right foot, fairly high on ball of the foot.

count 3 Step on left foot behind the right foot, low on the ball of the foot.

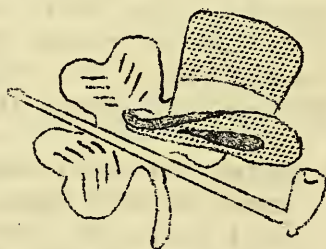
Measure 2 - Repeat the previous two movements.

count 2 Repeat the previous two movements once more.  
 count 3 & 4 Dance a setting-step on the right foot.

Note: we have given the musical count, in measures and beats, but the traditional Irish count for the movements in the first two measures is a straightforward one-two-three-four-five-six-sev'n. And the traditional name of this part of the side-step is "sevens" or "seven-step". If the weight is on the right foot, the start is modified as follows:

Count 4 of previous measure: Hop on the right foot.  
 Measure 1, count 1. Step on the left foot behind the right - continue as above.

The setting-step used depends on whether the music is a reel or a jig: to jigs, the "rise-and-grind" is danced, and to reels the "two short threes". These setting-steps can also be danced on their own, without the preliminary "sevens"; and in fact the "two short threes" is a very useful "filler" or "mark-time" step. It is sometimes then called "padding on the spot". (Whether the word "padding" is a corruption of "pas-de-basque", which is often pronounced "paddy basque" by dancers, I do not know). When danced in this way, it can be danced to either reels or jigs; but the rise-and-grind is essentially a jig step; it is never danced in reels.



There are two versions of the two short threes, one used in Northern Ireland and one in Tire. The Tire version is simply a pas-de-basque, danced with a leap onto the supporting foot on the first beat, and with a pronounced lift of the knee which gives the step much of its character. The Northern version goes as follows

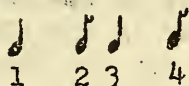
(right foot setting).

Previous measure, count 4. Hop on the left foot.

- " 1 Step on the right foot behind the left
- " 2 Step to the left on the left foot.
- " 3 Step on the right foot behind the left

These movements are then repeated on opposite feet.

To fit the above descriptions to jigs, count as follows:



In the rise-and-grind the feet beat out the rhythm:



The traditional count for this step is one two three four one-two-three-four (in the rhythm above, i.e. in the same rhythm as "Humpty-Dumpty sat on a wall" in the nursery song). The movements are as follows (right foot setting).

one    Raise the right leg forward quite high, knee straight, toe not exactly pointed, but certainly not cocked up.

two    Hop on the left foot.

three Step on the right foot behind the left

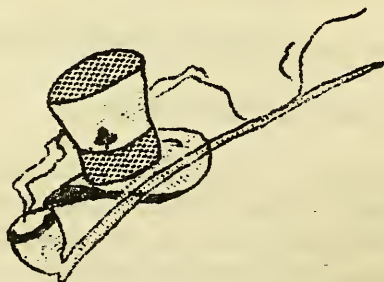
four Hop on the right foot.

one-two-three-four. Step on the left foot behind the right, then step right left right, with the feet still in the same position (i.e. left behind right). These steps are beaten out fairly heavily. This part of the step is the "grind".

The other basic step is the promenade, used for moving forward. In Eire this is usually a travelling pas-de-basque; in the north a polka step danced with plenty of knee-action. However, there are a few dance groups in Eire that use both promenade steps: the first for jigs and the second for reels.

There is little doubt that it is the side step, especially the jig version, that makes Irish dancing so unmistakeable to the spectator. The flashing lift of the foot on beat 1, the quick agile sideways stepping, the prominent raise of the whole leg as the "rise-and-grind" starts, and then ~~the patter of the grind~~ itself, are all details that do not occur in any other form of dancing. And they also account for the pleasure taken by Irish dancers in their dancing: this step, though moderately complicated, is both natural and pleasant to perform, and gives to Irish dancing a physical pleasure of a kind which is rare in Northwest Europe, though common enough in the Balkans.

In fact, it is probably not going too far to say that, although your high-level square dance fiend will find Irish steps tiresome, and your kolomaniac will be unable to cope with the figures; the dancer with a good sense of proportion, who gets both physical pleasure from steps and intellectual pleasure from figures, as well as artistic pleasure from good accompanying music, would find in Irish dancing his ideal.





## TWO WEEKENDS

## AT PINEWOODS

by LOUISE WINSTON

26th ANNUAL JUNE WEEKEND  
COUNTRY DANCE SOCIETY

The dates were June 28-30, and when we arrived that Friday night we were sure we had chosen the wrong weekend, because when it wasn't raining, misty, foggy, or drizzling, it dripped! Mere weather can never dampen the enthusiasm of folks at a folk dance camp, and this annual weekend of the CDS Boston Center is especially noted for its friendliness and gaiety. Between dancing and greeting old friends from all over the Northeast, no one had time to deplore a bit of dampness. After the first night's party, a folk-sing led by Robbie Loud rounded out the evening nicely and left us feeling relaxed and ready for bed in the little rustic cabins scattered through the pinewoods.

This camp has the best layout for dancing of any

place we know. Its four open-air dance pavilions among the pines are sufficiently far apart so that the music and calls from each can't disturb the others. It is possible to hold four classes at the same time, dividing the dancers according to ability. As a result, beginners can be given thorough instruction without boring the intermediate and advanced dancers, who are simultaneously receiving instruction suited to their needs. This is done both for the morris dance classes which start each morning's program and for the English country dancing later. For those who don't feel energetic enough for the somewhat strenuous morris dancing, a square dance class is held in the fourth pavilion. Between the morris and country sessions, Robbie Loud leads a sing at the camphouse - on its porch overlooking lovely Long Pond, whenever the weather is agreeable. This year it was very agreeable, in seeming remorse for its misbehavior on Friday. A dance demonstration in ~~of~~ the largest pavilion, precedes the country classes and gives an opportunity for folks who have done little or no English dancing to see what morris, country, rapper, and long sword dances look like at their best.



Time is carefully saved in the schedule for a cooling swim before lunch, and the clear blue-green water and clean sandy bottom of Long Pond make it the best fresh-water swimming we've ever experienced. Basking on the sandy beach always ends too soon, and we rush to dress for lunch in the big out-door dining room above the pond.

This year, in a new addition to the afternoon program, Genevieve Shimer held extremely helpful sessions on leading and teaching dancing. Although Genevieve, generally considered the finest teacher of English dancing in this country, was speaking of teaching English dancing, the points she made have equal validity in

teaching any other type of folk dancing, including our American squares and contras. The fruitful discussions which were a part of these leaders' workshop each day helped to emphasize her points.



For the rest of the afternoon program, Ted Sannella held two consecutive classes in American square and contra dancing at G#, while a class in rapper sword dancing, followed by another in long sword, were going on at G# Minor, the second largest pavilion. Ted's two classes each day included different dances, so that those so inclined (and many were) could attend both without repeating the same material. In addition to an ingenious new double quadrille, Ted this year introduced three new "three-couple squares", which resemble contras in their formation but are more like squares in their figures and feeling. Ted hopes that these will add a new dimension and increased variety to American dancing.

Following the afternoon classes and another refreshing swim (or a nap for the lazy ones like me!) dinner more than restoted the calories we'd been burning up all day. The three big meals of the weekend were, a fish dinner, roast beef and Yorkshire pudding, and roast turkey. We who are watching our weight wish the cooking wasn't quite so good. At this camp, with French toast one morning, flapjacks the other, along with the usual assortment of eggs, toast, muffins, hot and cold cereal, fruit juice, etc., even the breakfasts are hard to resist.

The evening parties held in G#, always feature a

live orchestra. In fact, live music is also used for all classes except the square dancing. The staff who teach the classes also lead the evening parties. This year the other English dance teachers, in addition to Genevieve, were Arthur & Helene Cornelius, Renald Cajellet, Peter Leibert and "Shag" Graetz. Peter and "Shag" were new to the staff this year. The latter also served as Weekend Chairman. We are glad to see these new young leaders coming along, and we only wish our New England square dance movement were producing similar ones. It is also gratifying to see the fifteen children of the staff developing a love for the dancing and joining in as soon as they are old enough - which is often surprisingly early. It's too bad the facilities could not accommodate more children, but with 110 adults to house, it is not possible.

At one of the evening parties Genevieve introduced an excellent three-some dance from England - Brian's Reel, the most recent one of the fine new dances the English have come up with in the past few years. Others which have caught on quickly over here include Blaydon Races, Margaret's Waltz, Walpole Cottage, and Lancashire Reel.

The weekend wound up with Sunday night's dance, and in spite of the heat wave which had arrived that morning, sending the mercury to 91° and the humidity to the saturation point, folks surprisingly were still going strong when the evening ended. Many of us took our sore, tired feet to the dock for a good soaking before driving home to the hot city, while the lucky ones who didn't have to work the next day stayed over for another night's sleep in Pinewood's fresh air.



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STOWE, VT. WEEKEND

Sept. 27-28-29 1968

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RALPH PAGE - Contras & Lancers  
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LONG SQUARE DANCE WEEKEND

East Hill Farm, Troy, N.H.

Nov. 8-9-10-11 1968

Dance Squares & Contras With:

DICK DOYLE  
GEORGE HODGEDON  
RALPH PAGE

Parker Whitcomb, Host

Further information from - Ralph Page  
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Keene, N.H.

or Parker Whitcomb  
East Hill Farm, Troy, N.H.

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N.H. FALL CAMP

East Hill Farm, Troy, N.H.

September 4th to September 9th

Staff

ADA DZIEWANOWSKI - Polish Dances

"DUKE" MILLER - Traditional Squares

RALPH PAGE - Contrabass & Lancers

CONNY TAYLOR - General Folk Dances

RICH CASTNER - Historian & Squares

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Aug. 11-16: 17-23: 24-30

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Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebekahs, or Churches & Granges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project. ALSO, any old-time music for violin or full orchestra - Dance Music Only, please. Send to:

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### SCOTTISH DANCE WEEKEND

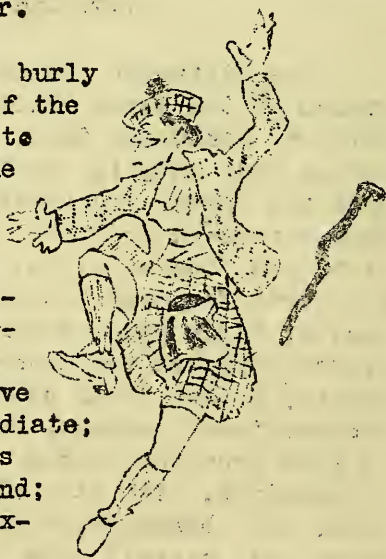
The fifteenth annual dance weekend of the Boston Branch of the Royal Scottish Country Dance Society was held at Pinewoods Camp, July 12-15. Dancers from ten states and Ontario, Quebec, and Bermuda arrived fresh-eyed and eager, and after they had been exposed to more than seventeen hours of Scottish dancing between Friday night and Sunday night, they went home again, perhaps the worse for wear but still wanting more. The endurance of those who espouse Scottish dancing, and their fierce pride in the dances, seem somehow to have an intensity I have noted nowhere else in folk dancing. The "kolomaniacs" perhaps, come nearest to it. It appears to stem from the strong national pride of the Scottish Highlanders, with its almost fanatic loyalty to the kilt, the bagpipes, Bonnie Prince Charlie and Robert Burns and, overall, the strong military flavor so vibrant in the music and dance. Whatever it is, those without an ounce of Scottish blood are quickly caught up in its spirit and often become more Scottish than the Scots!

Oh, they take their dancing seriously, these Scots. With very rare exceptions, no walk-throughs of the dances are allowed at the evening parties - "It isn't done" - but each dance is read through over the microphone before being danced, and this year copies of the programs for all three evenings were given to each person on arrival, so that they might study beforehand any dances

about which they felt doubtful. For a once-a-year Scottish dancer like me, this was a boon indeed.

The teachers this year included Jenny MacLachlan from Kitchener, Ontario, Isabelle MacPherson, Sandy Bain and Iain Macfarlane from Toronto; and Evelyn Lenthall and Marianne Taylor from Boston. Marianne, head teacher of the Boston Branch, served in the same capacity for the weekend. The teaching skill of this staff would be difficult to surpass anywhere, and the Scottish burrs of the Canadians' speech gave their classes an especially delightful flavor.

Each morning Will MacKay, burly camp piper, walked the paths of the big camp area in full regalia to pipe the camp awake and set the proper tone for the day's activities. Two morning classes, each an hour and a quarter long, plus two hour-long afternoon classes, presented a well-rounded program which included basic classes for those who have not been dancing long; intermediate; advanced technique; basic men's Highland; basic women's Highland; and mixed Highland for those experienced in Highland steps.



Saturday evening brought the high point of the weekend. With the men in kilts and, in many cases, also in the velvet jackets and lace jabots and cuffs of the Jacobite era, and with the ladies in white dresses and tartan sashes, it was a colorful assemblage which formed near the camphouse. Proudly led by the piper, we marched down the hill into G# for a Grand March to open the ball. During the evening the dance "Miss Jeannie Carmichael", introduced two years ago by members of the New York Branch, was done in her memory. Two new dances were also introduced, the first a circle mixer by Marianne Taylor, which she has named "Boston Hospitality",



and the other, composed by John MacDougall of the Boston Branch, named "The Marianne Taylor Hornpipe". Both were received enthusiastically, and seem to have real merit. Since more than ninety percent of the Scottish country dances are cogr-couple longways sets, Marianne wisely feels that introduction of a new circle dance will help lend variety to the program. It is interesting to note the strong Scottish custom of naming their dances for some person they wish to honor. A check of 312 dances in an index of twenty-four of their dance books shows that more than a third of them have been thus named, and a very nice custom it is.

Saturday night at camp would not be complete without the ceilidhe, or party, which is held in the camp-house after the dancing. This year a group of the Bostonians had charge of the program, which included refreshments, skits, a Highland dance beautifully performed by Jennie MacLachlan.

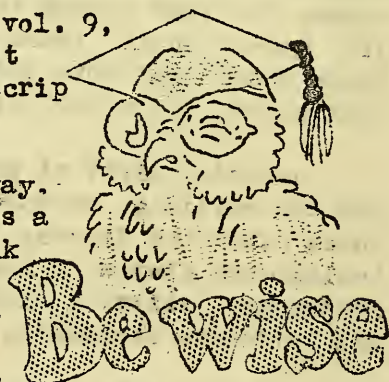
The one thing I miss at these Scottish weekends is a chance to learn and sing Scottish songs, as the CDS in June teaches the English and American ones. The Scots have such lovely songs that I hope some year they will make the effort to find a leader who can do them justice and can give the campers the opportunity to enjoy this part of the Scottish heritage. Some 'bagpipes' singings did crop up during the weekend, but it was noticeable that, among the folk songs from many lands the

Scottish ones were the least well known, and dutiful attempts to sing them often broke down from sheer lack of knowledge. Here's an area where we hope the Bostonians will pioneer!

This account of two weekends mustn't end without a word of tribute to the remarkable woman who makes all the dancing good times at Pinewoods possible - Mrs. Richard Conant, owner of Pinewoods who, in spite of her eighty years still vigorously oversees all the multiplicity of details necessary to keep such a large camp operating smoothly. Her insistence on providing the best of food and accommodations for the comfort of the dancers has given pleasure to thousands over the years, and our deep thanks go to her and to her husband and children for their help in the heavy task.

Beginning with the next issue, vol. 9, no. 6, Northern Junket will cost 30¢ per copy, or \$3.00 per subscription of 12 issues.

We're sorry it has to be this way. Paper that used to cost 95 cents a ream now costs \$2.50 a ream. Ink that used to cost .75¢ a pound now costs \$3.25 per pound. Postage used to be .04¢ per copy. It is now .08¢ per copy. For 16 years we've held the price to 25¢ per copy and a 12 issue subscription at \$2.50. We can no longer do that. BUT - until January 1st, 1969, we will honor all renewals and new subscriptions at the old price of \$2.50 per 12 issues. This is meant to include all extensions of your subscription at the old price also. Soooo, be wise. Renew at the old price, or extend your present subscription at the same rate.

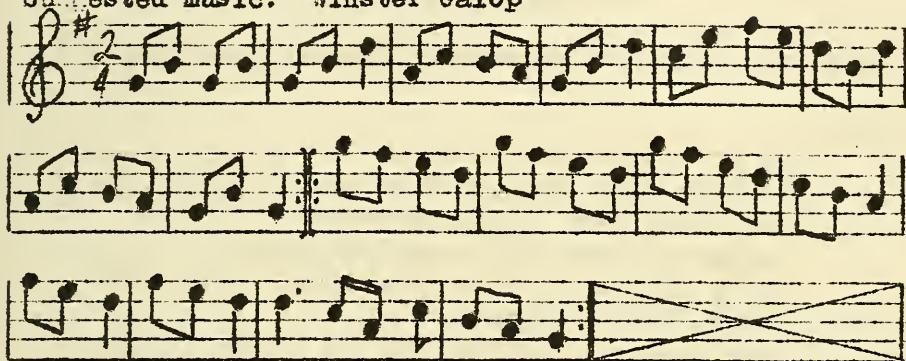


Ralph Page, Editor  
Northern Junket

# CONTRA DANCE

## CIRCLE CONTRA

Suggested music: "Winster Galop"



Formation: Couple facing couple arranged in a circle around the room.

Four hands once around  
 All swing the left hand lady  
 Put her on the right and circle left once more  
 Open up into a line of four  
 All promenade four in line (C.W.)  
 Turn as couples, promenade back, four in line  
 The same two ladies chain over and back  
 Get original partner, turn to face new couple  
 Continue dance as long as desired.

This dance was created by the late Rod Linnell. It is a good early contra for any group. Experienced dancers like it too because of its unusual formation and figures.



# SQUARE DANCE

## OLD FASHIONED GIRL

Singing quadrille, arranged for Windsor record # 7105

### Intro:

Do si do your corner girl  
Go back home, swing and whirl  
You swing your partner round  
Allemande left with your left hand  
Right to your partner, right and left grand  
Around the ring you go  
When you meet her you will do si do  
Take her in your arms and promenade her home  
Then swing your pretty girl  
She's just like the girl  
That married dear old dad.

### Figure:

Head two cents take your maid  
Around the ring you'll promenade  
Just halfway round the ring  
Right and left home through the middle  
Take your steps in time with the fiddle  
Your left hand ladies chain  
All four ladies chain across the hall  
Chain them home again, don't let 'em fall  
Promenade your new girl, she's just like the girl  
That married dear old dad.

Repeat figure for side couples.

Then, any break you wish.

Repeat figure for head two couples

Repeat figure for side two couples

Then use any ending you wish.



# FOLK DANCE

## MEXICAN MIXER

Music: Any Mexican polka you wish

Formation: Couples in a circle, in promenade position.  
All facing CCW

All walk forward four steps. Without dropping hands turn inward toward partner, and walk four steps backward, but still moving in CCW direction. Finish this part facing partner, right hands only joined with partner.

Now, in a single circle formation, men facing out and ladies facing in. Right hands joined with partner, left hands joined with neighbor.

All balance forward and back.

All release left hands, turn partner half around by the right hand (men now facing in, ladies facing out). Re-join hands in single circle formation and

All balance forward and back once more.

All turn LEFT hand person by left hand halfway round. Keep this left hand person for new partner and repeat entire dance.

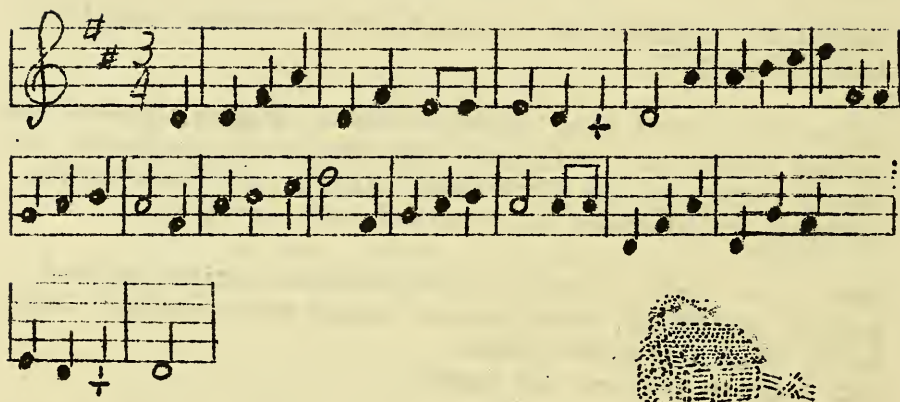
Continue dance as long as desired.

This dance has been taught by Nelda Drury at many dance camps all over the country. It is one of the better mixers, and we have never known a group that did not like it.



## FOLK SONG

TOM CRAY



All lumbermen listen while I sing you a song,  
 It is not my intention to detain you long;  
 Concerning a camp in which I did cook;  
 It belonged to Sam Lovely up on Beaver Brook.

I had not been cooking but a week and one day,  
 When in came a man by the name of Tom Cray;  
 Who said he had started out, work for to look,  
 And by chance he had wandered way up Beaver Brook.

The hour he arrived there it was a bout noon,  
 He said he was not sorry he got there so soon;  
 The grub being good in which he partook,  
 He wished he might always live up Beaver Brook.

The bos he then hired this man on the ground  
 All for to stand landing, to mark and roll down;  
 All for to scale cedar for himself he then took  
 And also cut round-turn up on Beaver Brook.

He started for landing one morning quite late,  
 How little did he think of his terrible fate;  
 When down came two blue-jays, a garbey, and took  
 The poor little landing man up on Beaver Brook.

We all mourned the thought of the fate that he got,  
 We mourned when we thought of the fate he had got;  
 The boss mourned his loss, and he wore a sad look,  
 When he thought of his landing man up on Beaver Brook.

Now young folks take warning, and always beware  
 Of the blue-jays and garbies that fly in the air;  
 When you go out a-walking, be armed and keep look  
 For blue-jays and garbies up on Beaver Brook.

Now my song is ended as you may suppose;  
 It is a true song, wherever it goes;  
 In the year of '87, composed by the cook  
 That cooked for Sam Lovely up on Beaver Brook.

I learned this song from Al Quigley who played lead fiddle in my square dance orchestra for thirty years. Quigley was born and brought up in Frankfort, Maine. He said he heard this song from Charles or Cliff Henry, Bucksport, Maine, which is just across the river from Frankfort. I have not seen it in many collections and I suspect that it is native to that part of Maine. The motif of the man carried off by a bird is very old. It is known in Maine Indian tradition of the "Gullowa" a mythical bird of Mt. Katahdin.



THANKS: To Gretel Dunsing, #'s 263 - 283 inclusive "Journal of American Folklore".



# BOOK REVIEWS



**SEE THE WORLD IN DANCES**, compiled by Libertad V. Fajardo. 102pp, published 1967 in the Philippines.

Mrs Fajardo has done an admirable job in collecting the dances, and information contained in this book. Most of the dances are fairly easy, plus being interesting and done to nice, tuneful music.

There is more to this book than dance directions. For instance the author has taken the time and the patience to include sections on: Fundamental Skills, Dance Positions & Grasps, Basic Folk Dance Steps, Basic Information On American Contra Dances, Square Dance Fundamentals, and How To Read Dance Directions In the Text, to name a few.

Countries visited through dances: Australia, Belgium, England, France, Hungary, Israel, Italy, Poland, Russia, Scotland, Spain, Yugoslavia and the United States. This is a worthwhile book for your collection.

**FOLK TRADITIONS IN YUGOSLAVIA**, edited by Julijana Vuco. 178pp, published in Belgrade, Yugoslavia, 1967.

For the serious-minded folklorist this tremendous book is a MUST. Obtained at the Yugoslavian building at Expo 67, I have had many hours of pleasure absorbing the information contained in its pages. Many references to

traditional dances fill the book as well as items about customs, costumes and historical interest.

Divided into ten chapters, or "tours" as they are called here, you travel to all parts of the country. Scores of pictures, many in color, add to the value of the reading matter.

Ninety-nine out of one hundred "kolomaniaes" in this country will gnash their teeth in frustration because they do not have a copy.

FOLK SONGS OF EUROPE, edited by Maud Karpeles for the International Folk Music Council. 268pp plus xxiv \$4.00 This 1963 edition is a reprint of the first edition published in 1956 by Novello & Co. Ltd. London, W.1.

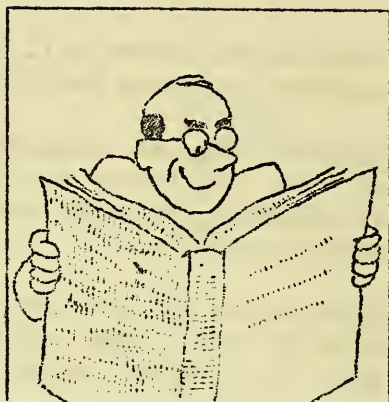
Throughout Europe and the world there is at the present time an increasing realization of the value and beauty of folk song. The selection of the songs contained in this book has been made in consultation with folk music experts in the various countries, and care has been taken to include only genuine folk songs, i.e., songs which have been handed down from generation to generation by oral transmission and which have therefore stood the test of time. There are 183 folk songs from thirty European countries. A worthwhile book to own.

TECHNICAL MANUAL AND DICTIONARY OF CLASSICAL BALLET, by Gail Grant. Dover Publications, Paperbound \$1.50. Thoroughly revised (1967) reprint with a new preface, bibliography and pronunciation guide, 57 diagrams, xiv plus 127pp.

Newly augmented with 100 additional terms and with an improved phonetic transcription of each, this new edition of Gail Grant's Dictionary will be eagerly welcomed by students, teachers, choreographers, dance directors and ballet enthusiasts.

# DANCE

## QUOTATIONS



"You laugh because I pretend to dance like young people; you think me ridiculous to wish for the benefit of exercise as necessary to the health of the body as to the elegance of deportment."

Socrates

According to Theodosius the early Christians at Antioch not only danced in the church, but also before the tombs of the martyrs.

1st May, 1667: "To Westminster; on the way meeting many milkmaids with their garlands upon their heads, dancing with a fiddler before them; and saw pretty Betty (Betty Gwynne) standing at her lodgings' door in Drury Lane, in her smock sleeves and bodice, looking upon one; she seemed a mighty pretty creature." This entry from Samuel Pepys' Diary, referred to the custom for milkmaids to dance before the houses of their customers in the month of May to obtain a small gratuity.

"Good manners consist of a ready acknowledgement of the rights of others, a willingness to concede in the way of kindness, a cheerful readiness and evident pleasure in fulfilling all the little duties of social intercourse."

Dodsworth "Dancing", 1835

"Certainly the desire to dance is founded in the nature of man, or it would not have continued in use century after century, from the earliest periods of antiquity."

Ferraro "The Art of Dancing", 1852

"Contending for a position in quadrilles, at either head or sides, indicates an irritable and quarrelsome disposition altogether unsuited for an occasion where all should meet with kindly feelings."

Hillgrove's Ballroom Guide, 1865

"It is nevertheless interesting to note how everywhere and at all times dancing has been one of the necessities of human nature. We can do without great pageants and brilliant orchestras, but we must have music in some form or other, and we must have dancing almost as much as we must have bread and water. These primary necessities are developed and refined by civilization, but are not destroyed."

Lily Grove "Dancing", 1895

"Let your figures conform to the custom of those with whom you may be dancing. Do not attract the observation of others, nor disconcert them by correcting their mistakes."

Wm. B. DeGarmo "The Dance of Society", 1884

"Dancing is, of all the fine arts, that which seems peculiarly devoted to cheerfulness and joy. It is the lively expression of these emotions by gestures and attitudes."

Hillgrove's Ballroom Guide, 1865

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# ITS FUN TO HUNT



The following dance items were selected from the files of the "COLD RIVER JOURNAL" published in Alstead, N.H.

1/9/85 Alstead:- The New Year's Ball at Burge's was like all other ones he has, a success. There were 50 paying couples, besides several who were properly dead-heads, making 55 to 60 couples to dance, so that every one had plenty of room. The company was unusually orderly and pleasant, with excellent music and such a supper as Burge always sets forth. Nothing more could be desired by the company. Ten or twenty more would have been more welcome to Mr Burge's pocket, but he had great cause to feel gratified Wednesday morning.

2/6/85 Alstead:- The Universalist festival, appointed for last week Wednesday evening was postponed on account of the terrible storm to Friday evening. A good evening, a good attendance and good success rewarded them. The Second Regiment Band Orchestra of Keene, Won many commendations by their excellent music. A supplementary festival was held this (Tuesday) evening, which was but a dance and supper. Music by Huntoon's orchestra, of Bellows Falls. They play finely and a pleasant cheap dance was had. Cheap because the bills were so low. The "high-tones" sometimes called "codfish aristocracy" were not there. The common folks - the laborers, the "muscle" of society, were there - and they all had a good time. The total proceeds of both nights were a

trifle less than \$200.

2/13/85 West Gilsum:- Those from this place who have attended the assemblies and ball at the Ashuelot House report a first class time. Mr Sullival, the new proprietor, is gentlemanly, courteous and jovial, and does all in his power to entertain his guests. At the inauguration ball, March 4th, there were over fifty couples present. Music by Pratt's Orchestra. This is the finest orchestra in this section, and the prompter, Fred L. Roundy of this place, is acknowledged by all to be the best prompter to be found anywhere in these parts.

3/27/85 Alstead:- The "Improvement Club" of this village, will hold a social assembly at Humphrey House Friday evening, March 27th. Huntoon's Orchestra furnish music. The proceeds are to be added with the proceeds from the dramatic entertainments for improving our village. The object is commendable and we hope will be eminently successful. We have heard it rumored that another dance is projected for next week, Tuesday evening, 31st. We believe it is a sort of calico dress dance, the proceeds to go to the Union society. Dance while you can.

4/3/85 Alstead:- Last Tuesday evening some of the young people belonging to the Universalist society held a ball, with Maynard and Wheeler's Orchestra of four pieces for music. Notwithstanding the very bad going, there were fifty tickets taken. The Village Improvement Club or, this winter's dramatic club have given several entertainments here and in South Acworth, the proceeds of which are to be devoted to some public improvement of the village. Last Friday they held a ball for the same object, and deserve great credit for their efforts in so good a cause. They had a very pleasant party, though not so large as it should have been. 3 pieces of Huntoon's orchestra were in attendance, and Master Freddie Willard of this town, played 2d violin. It is quite marvelous that a boy so young and small as he, should be able to play as acceptably. About forty



couples were present. All had a very enjoyable time. Landlord Burge furnished supper. Two balls within a week!

5/22/85 West Gilsum:- May 16th there was a kitchen dance at George Carpenters, music by Pratt's and West Gilsum orchestra, making an orchestra of nine pieces. A large number were present and all seemed to have a good time.

7/10/85 Gilsum:- The Fourth, at least the first part of it, passed quietly, and it is worthy of notice that the inhabitants of the village were permitted to pass the night of the third in peace. In the evening a dance was held at the Ashuelot House as a benefit for the baseball club, where everybody seemed to have a good time.

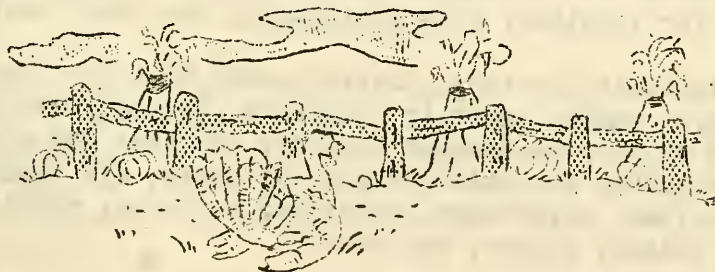
8/21/85 Charlestown:- Miss Bertha Hunt recently gave a brilliant lawn party in honor of her friend, Mizz Lizzie Hayward, of Burlington, Iowa. About sixty guests were in attendance. The lawn was beautifully decorated with Japanese lanterns. Music and dancing, with refreshments formed one of the pleasantest social occasions for the young people that the season has afforded.

9/11/85 Acworth:- The principal social event in Acworth of recent date, was the celebration of the fiftieth anniversary of Mr and Mrs James Milliken which occurred at the residence of their son, C.A. Milliken, at East Acworth, Tuesday, Sept.1st.....In the evening, a large number of invited guests were present, numbering one hundred and fifty in all, and after congratulating Mr and Mrs M. upon arriving safely to the end of the fiftieth yearly span of married life, they adjourned to

the carriage house which had been fitted up for a dancing hall, and tripped the light fantastic to the music of Huntley's Orchestra until the wee sma8 hours. The one grand feature of the evening was that the bride and groom led the last figure in the dance, followed by their ten children and thirteen grandchildren. The South Acworth cornet band was in attendance, and enlivened the scene with their choicest music. After the dance, a feast of good things was announced as waiting them at the house, and one hundred and four partook of a bountiful repast, and still there was an abundance left.

9/11/85 Lerpster: John Bowen, of Claremont, is stopping at W. A. Bowens. He has a novel musical instrument which he is selling called the "Ariston", which is a remarkable invention, and undoubtedly the best automatic instrument now in use. One great advantage is the use which can be made of it for small dancing parties. The price of the instrument with music is fifteen dollars.

12/4/85 Alstead:- Dinsmore's Thanksgiving Ball was more than a success. Considering the poor travelling there was a big crowd - one hundred and twelve couples. The Humphrey House, under the management of Mr Burge, has long enjoyed an enviable reputaion as a good place to attend a ball, and would always "draw". We may predict for the Alstead Hotel under A.T.Dinsmore's judicious management, the same popularity.



## PAINLESS

## FOLKLORE



## RAINY WEATHER RHYME

When it rains with the wind in the east  
It rains for twenty-four hours at least.

WEATHER SIGN:- If a countryman hears an owl hoot in the daytime, he knows that he must prepare for wet weather.

LANGUAGE OF ROSES:- Rose fanciers recognize a language based on color; red roses for love and respect; deep pink - gratitude and appreciation; pale pink - admiration and sympathy; white - reverence and humility; yellow - joy and gladness.

## HOLIDAY MEAL

Michaelmas, the feast day of Archangel Michael that is celebrated on September 29, has been traditionally a time for feasting, with goose being the chief meat.

An Eighteenth Century diarist noted that the Rose and Crown, a public house in Hereford, England, was accustomed to give Michaelmas dinners, and that for a company of eleven it would provide two geese, six fowls, two hams, four partridges, puddings, and pies, not to mention melons, grapes, and pears.

ASTERS:- Michaelmas daisies owe their name to the adop-

tion of Pope Gregory's calendar in England in 1752. Before that time these flowers were known as Starworts or Fall Asters. The calendar change moved dates eleven days forward, and the fall asters were found to bloom on Michaelmas Day, September 29. So they came to be called Michaelmas daisies. Many of the asters now called Michaelmas daisies are of North American origin. They were hybridized and cultivated in England.

ANIMAL SENSE:-- Animals are known to have keen senses, and many stories are told in illustration. One of the older stories is that of a dog and cat in a dark room. The dog told the cat that he heard a feather drop. "Oh no," said the cat, "it was a needle; I saw it."

#### MOHAWK LEGEND

The Mohawk Indians of New York had a legend about tiny people who lived under Lake Champlain and tossed up flint pebbles to cover the shore. To appease the little people, the Indians threw tobacco into the water.

#### FENCE VIEWER

A public office frequently found in colonial America, particularly in New England towns, was that of Fence-viewer. This officer was charged with settling disputes that arose over fences. He could also require fences to be built, if they were necessary to keep the peace. Some New Hampshire towns had such an officer within the last twenty-five years.

#### CHESTNUT BREAD

Southern mountaineers borrowed many cooking ideas from Indians. One kind of "bread" was made from a mixture of chopped chestnuts, cornmeal, and water, shaped into rolls, covered with green corn shucks, and tied securely. The rolls were then boiled in water for two or more hours.



## *Superstitions*

Oldtime superstitions, which were said to be omens of bad luck; burning bread, dropping comb, stepping on cracks in a sidewalk, laughing before breakfast, and stepping over a snake!

As a cure for rheumatism, carry a copper penny in your pocket.

Turn a somersault to cure indigestion!

Fingernails grow faster during the dark of the moon.

If you have a string of thread on your clothing, this signifies that you are in love.

If you pluck one gray hair, seven will grow in its place.

To take the last piece of bread, a bachelor may gain for himself a wife and money. If an unmarried woman takes it, she will remain unmarried.

If a man's great toe is shorter than his second toe, he will be henpecked when married.

To ensure prosperity for a baby, carry it upstairs before it is carried downstairs.

A baby born with its hands open will have a generous disposition.

It is bad luck to dream of muddy water, but it is good luck to dream of clear water.

If you dream of a funeral you will attend a wedding.

A dream of snakes means that an enemy is plotting against you.

If you dream of a cellar, you will have an inheritance.

### TONGUE TWISTERS

Heroic Hercules happily helped healthy Hermione hop heavenward.

Startled Stacey stated slick starlings stole his slate stylus.

Some 76 dad, seasick seamen soon set sail, seeking soothing, salty South Seas sunshine.

Too-tangled tongues talked twisted twaddle to 28 thoughtful teachers.

Fat Freddy figures he'd fry fresh fish Friday.

Lucy loosened Susie's shoes and Susie's shoes stayed loose while Susie sn'oozed

Frivolous Fanny fried fresh fish furiously Friday forenoon for four famished Frenchmen.

Slim Jim grinned a grim grin that gave Sally Swift's sick sister Hester hysteria.

Fanny Fewster fried five flounders for Frances Finch's favorite foundling.

She sawed six slick, sleek, slim, slender saplings.

Six flippy misses mixed hisses with kisses.

Four fat Frenchmen fried a feathered fowl.

### MODERN FOLKLORE

Psychiatrists declare it's not good for a man to keep too much to himself. The Internal Revenue Service agrees.

The ability to speak several languages is valuable but the art of keeping silent in one is precious.

The question with the atom bomb is not who is right, but who is left.

Money alone can't buy love, but it makes shopping for it so interesting.

Learn good things; the bad will teach you by themselves.

# DO YOU REMEMBER?



When it was thought quite proper to have "God Bless Our Home" hanging upon the wall?

When mother inverted a bowl over your head and gave you a hair cut?

When if a substantial farmer came into town the boys called him a "jay"?

or

When it was the style to keep dinner tables all set up with the silver caster in the center, and the whole covered with a pink or blue fly screen?

When the length of women's hat pins became a matter for legislation?

When "Virginia Brights" were your favorite cigarette?

or

When the street sprinklers were filled from a hydrant eight or ten feet high?

When the bakers were willing to let you slice your bread to suit yourself?

When meetings of various soap clubs were regularly held?

or

When men carried quill toothpicks in their vest pockets?

When you entertained company by showing them your stereoscopic views?

When you sat down at table the first thing you did was to turn over your plate?

When autoists stopped at watering troughs to cool down the tires?

When you chewed plugs of black licorice and pretended it was tobacco?

or

When you slept on a husk bed?  
 When the ladies wore waterfall curls?  
 When there was a glass ship on exhibition in the parlor?  
 When the barrels of pickles in the market were a standing invitation?  
 When you could get an "outline" for 10 cents which they call a haircut now?

or

When a bootjack was an indispensable piece of household furniture?  
 When moving pictures shows opened with "Ladies will please remove their hats?"  
 When the celebration of Christmas was not begun so early that it was all "flatted out" by December 25th?

or

When instead of plowing snow they rolled it down?  
 When genuine amber stemmed pipes were as common as hard rubber ones are now?  
 When if you "caught a culley" on the tail of a sled, how a mean driver would "sling" the whip at you?  
 When the spoon-holder set on the table with the spoons bowls up?

Do you remember? It really isn't so long ago!

//////////

They say it takes all kinds of people to make a world, but just look what they're making it?  
 Any fool can criticize, condemn, and complain - and most fools do.  
 A halo has only to fall a few inches to become a noose.  
 What used to be merely an itch is now an allergy.

There is a big difference between free speech and cheap talk.  
 There are bigger things than money. Bills for instance. Somebody is always ready to lend a helping hand if you have trouble opening your pocketbook.  
 There ought to be a course in school that teaches people to read the handwriting on the wall.

# KITCHEN HINTS



A half cup of apple juice adds zest to baked stuffed pork chops.  
For something different, sprinkle corn flake crumbs and grated parmesan cheese over sliced potatoes while frying.

Split sausages in half and fry slowly in wine for a delicious taste.  
Top oranges wedges with brown sugar and rum for a delicious dessert.  
Roast beef is delicious when basted with paprika and dry mustard before being put in the oven.

Brush pork chops with wine vinegar before broiling for added crispness.  
Mix horseradish and whipped cream for an unusual salad dressing.  
A touch of dry mustard added to cheddar cheese sauce will give it extra added flavor.

In your next turkey dressing, add a cup of white wine and a tablespoon of lemon juice.  
Try adding a little dry red wine to meat loaf or hamburger patties.  
For a quick appetizer, roll small cubes of cooked ham in grated cheese and broil.  
Next time you mix an oil and vinegar salad dressing, add a little grated Parmesan cheese to it.

Add a dash of curry powder to cream of shrimp soup for a tasty delight.  
Cauliflower keeps white if you put a tablespoon of lemon juice in the cooking water.  
Add mustard to mayonnaise to serve with shrimp or cold salmon.



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Oct. 11-13, Oquaga Lake Fall Weekend, Sponsored by the  
Roberson Folk Dancers of Binghamton, N.Y. For further  
information write Mrs. Frank E. Boyd, Glenmary Drive,  
Star Route # 1, Oswego, N.Y. 13827

There will be an International Fiddler's Festival at  
the Richland Plaza Shopping Center, Fort Worth, Texas,  
on August 15-16-17, 1968. Further information from Mr.  
Jummie Mills, 408 Crestwood Terrace, Hurst, Texas, 76053.

